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Holst, Gustav
Vedic hymns

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GUSTAV HOLST
(OP. 24).
VEDIC HYMNS

FOR
SOLO VOICE AND PIANO.
(FIRST GROUP)

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GUSTAV HOLST.

(OP. 24.)

VEDIC HYMNS

FOR

SOLO VOICE AND PIANO.

FIRST GROUP.


1. USHAS (DAWN).
2. VARUNA I. (SKY).
3. MARUTS (STORMCLOUDS).

SECOND GROUP.

4. INDRA (GOD OF STORM AND BATTLE).
5. VARUNA II. (THE WATERS).
6. SONG OF THE FROGS.

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First Group.

1. Ushas (Dawn)

Gustav Holst, Op. 24, N^o 1.Adagio. $\text{♩} = 69$

Voice. *p* Be-hold the Dawn, the

Piano. *ppp una corda*

fair-est of all vi-sions, Day's glo-ry now ap - pears. *mf* A-rise! For the

night hath fled! *p* A-rise and greet the Dawn.

Wel-come her! Un-veiled she now ap-peareth, All things greet her ra-diant smile.

cresc.

Borne by wingèd horse and car She steals a - cross the sky.—

mp Poco animato.

Child of heav'n ar - rayed in shining gar - ments, Blushing mai - den drawthou

tre corde mp

near: Sov - ran la - dy of earth and sky, we hail thee as our

stringendo e cresc.

queen. Heav'n's breath a - wa - ke-neth cre-a - tion,

stringendo e cresc.

The sky is all a - flame, Th' eastern Por - tals o - pen wide.

The Sun _____ draws nigh.

Tempo I.
Greeting thee, the ho - ly fire ascendeth, Greeting thee, our hymns a - rise, Greeting thee, the

Sun appeareth, Greeting thee, thy worshippers Bow down and bless and a - dore.

2. Varuna I (Sky)

Gustav Holst, Op. 24, No. 2.

Lento. *p (as if improvising)*

Voice. Oh thou great judge, Va - ru-na, Day after day we break thy holy laws.

Piano. *f* *dim.* *p*

cresc. *f* *p*

Oh let us not be yield-ed up to Death to be de-stry-ed, To be destroyèd in thy

mf *f* *p*

wrath. To gain for - giveness, Va - ru-na, In deep-est woe I

cresc. *f*

raise to thee my chant: Be-hold, it ri-seth up to-wardsthy ho-ly throne to beg for mer-cy,

mf *f*

p

As flies the bird un-to his nest. Thou knowest all, Va - ru-na,

p

cresc.

Thou knowest the path way of the moon and wind, Thy laws throughout e - ter - ni - ty en -

mf

p

ture, Thou mighty ru - ler, And to thy judge-ment all must come.

f *p*

pp sotto voce *Rall.*

He doth appear! My cry is answered! I am de-liv-ered from my sin.

pp *pp*

3. Maruts (Stormclouds)

Gustav Holst, Op. 24, No. 3.

Allegro con brio. $\text{♩} = 132$

Voice.

1. Might - y War - riors, Children of
sword - blades, Tramping of

Piano.

p staccato senza Ped.

Thunder,
hors-es,

Glo - ri - ous Ma - ruts,
Shouting of ri - ders

He - ralds of storm!
Fill the sky!

Through the gloom
Ye are seen

gathering round us
spreading a man - tle,

Ye and your hor - ses
Cov' - ring the heav - ens

— ap - pear in the sky;
— and hid - ing the sun.

Glow - ing like
Then from a -

flames From the ho - - ly fire
bove 'midst the light - nings' bright gleam,

Ped. * *Ped.* * *Ped.* *

cresc.
That springs from the al - - - tar,
Re - joic - ing in free - - - dom,

mf cresc. * *Ped.* * *Ped.* *

f
Ris - - - - ing to the God.
Fall - - - - eth the rain.

ff dim. * *Ped.* * *Ped.* *

p
2. Flash - ing
3. Rush - ing on - ward hurling your wea-pons,

* *Ped.*

cresc. *p*

Chanting your war songs nea-rer ye come! We would fain

cresc. *f* *p*

Ped. *

welcome you fit-ly, But faint are our voi-ces — and fee-ble our

Ped. *

p

lays. Come then, dwell with-in us,

Ped. * *Ped.* * *Ped.* *

poco cresc.

With your power in - - spire — our

poco cresc.

Ped. * *Ped.* * *Ped.* *

molto cresc. e accel.

hearts, Then shall our songs, like

molto cresc. e accel.

Red. * *Red.* * *Red.* *

clouds ex - pand - ing, Car - - - ry your

f

Red. * *Red.* * *Red.* *

glo - - - - - ry

f^c cresc.

Red. * *Red.* * *Red.* *

Presto.

Throughout the world.

Presto.

ff

Red. * *Red.* *

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Second Group.

4. Indra. (God of Storm and Battle.)

Gustav Holst Op. 24. No. 4.

Moderato maestoso.

Voice.

Piano.

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato maestoso'. The piano part begins with a series of chords in the left hand, marked *f pesante*, followed by a melodic line in the right hand marked *mf* and *cresc.*. The voice part enters with the lyrics: 'Nob - lest of songs for the nob - lest of Gods! A Ra - dant with light, thou dost ride through the heavn's. The song that shall reach to the throne of Ind - ra, The Lord of the Ho - ly Ones rush forth to greet the mon - arch, Who rul - eth the sky! sky!'. The piano part continues with a melodic line marked *mf* and *simile*. The score concludes with a first ending marked '1.' and a second ending marked '2. Poco più mosso.' with the lyrics 'Lo! to thy'.

Nob - lest of songs for the nob - lest of Gods! A
Ra - dant with light, thou dost ride through the heavn's. The
song that shall reach to the throne of Ind - ra, The Lord of the
Ho - ly Ones rush forth to greet the mon - arch, Who rul - eth the
sky! sky!
Lo! to thy

f pesante *mf* *cresc.* *mf simile* *f* *mf cresc.* *mf*

shrine we come, pour - ing li - ba-tions. Swelling like might - y

mf

p cresc. *f* *mf*

floods, Our hymns rise to heav'n, Yok - ing thy steeds to thy swift fly - ing cha - ri - ot,

p cresc. *p stringendo*

Bring - ing thee earth - ward to aid us in bat - tle, Fill - ing our hearts with

cresc. e accel.

cresc. e accel.

va - lour and strength, With strength as of he - - - roes!

rall. *fff rall.*

Tempo I.

p

Like to the riv - er ex - pand - ing the sea, Our

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and contains the lyrics 'Like to the riv - er ex - pand - ing the sea, Our'. The piano accompaniment consists of a right hand with triplet chords and a left hand with a steady eighth-note bass line.

cresc.

loud swelling song shall in - crease thy glo - ry o'er

The second system continues the vocal and piano parts. The vocal line has a crescendo (*cresc.*) marking and the lyrics 'loud swelling song shall in - crease thy glo - ry o'er'. The piano accompaniment maintains its rhythmic pattern with a crescendo in the right hand.

rall.

earth and sky. _____

Più lento.

ff Lov - er of sac - ri - fice, lover of

The third system shows a tempo change. The vocal line begins with a rallentando (*rall.*) and then transitions to a 'Più lento.' section with a fortissimo (*ff*) dynamic. The lyrics are 'earth and sky.' followed by a line break and 'Lov - er of sac - ri - fice, lover of'. The piano accompaniment features a forte (*f*) and rallentando (*rall.*) section followed by a fortissimo (*ff*) section.

rall.

sing - ing, Loud - voi - ced Thunder - er, Shak - er of mountains and Lord of the sky. _____

Largo.

colla voce *fff*

The fourth system continues the 'Largo.' section. The vocal line has a rallentando (*rall.*) marking and the lyrics 'sing - ing, Loud - voi - ced Thunder - er, Shak - er of mountains and Lord of the sky.' followed by a line break. The piano accompaniment includes a fortissimo (*fff*) section and a 'colla voce' marking.

5. Varuna II (The Waters)

Gustav Holst Op. 24. No 5.

Adagio.

Voice. *Fore mine eyes, Yawn-ing and hung - ry, Looms the grave.*

Piano. *p*

Spare me O great Va - ru-na. Tossed by winds, Trembling and

pp

faint, I come to thee. Spare me O great Va - ru-na!

pp

Più mosso.

f Might - - - y God! Wa - - ters o'er-whelm me

ff Swift - ly ris - - ing. Spare me O great Va - - ru-na!

ff rit.

Tempo I.

pp Yet with - in, Thirst fierce-ly burn - - ing Gnaws my

cresc.

pp

cresc.

a tempo heart. Spare me O great Va - ru - na.

dim.

a tempo dim.

pp

ppp

6. Song of the Frogs.

Gustav Holst Op. 24. No 6.

Allegro vivace. $\text{♩} = 100$.

Voice.

Piano.

f

8

p

Through -

p

pp

cresc.

- out the sum-mer they were ly - ing, Their skins were scorching in the sun, Now the
Brahmans sit-ting round the al - tar, Who loud - ly talk of ho-ly rite, Round the

p

Rain hath wa-kened their voi-ces, Their sing-ing hath be-gun, And
pool the frogs are rang-ing With speech and song and fight. Their

wel-com-ing each oth-er, they rise and quench their thirst. And
year-long vow of si-lence hath en-ded with the Rain. The

one re-peats an-oth-er's greet-ing In court-ly words po-lite and mild, As a
joy-ous earth is now re-viv-ing, The trees and flow-ers now a-rise, And our

scho-lar learn-ing a les-son, A fa-ther teach-ing his child. With
hearts go forth in glad-ness To greet the noi-sy cries. The

rall. - f a tempo

e - lo - quence and wis - dom they swell and seem to burst.
sing - ing of the Frogs hath brought wealth to us a - gain. "Bro - thers rise and

rall. - a tempo

ff *mf*

join the throng. Our throats are moist and ripe for song. So pray you bel - low

rall. e dim. *a tempo* *p*

like a cow, Or bleat like goat, or grunt like sow. Like

rall. e dim. *a tempo* *pp*

2. Vivace.

sow?"

pp *rall.*

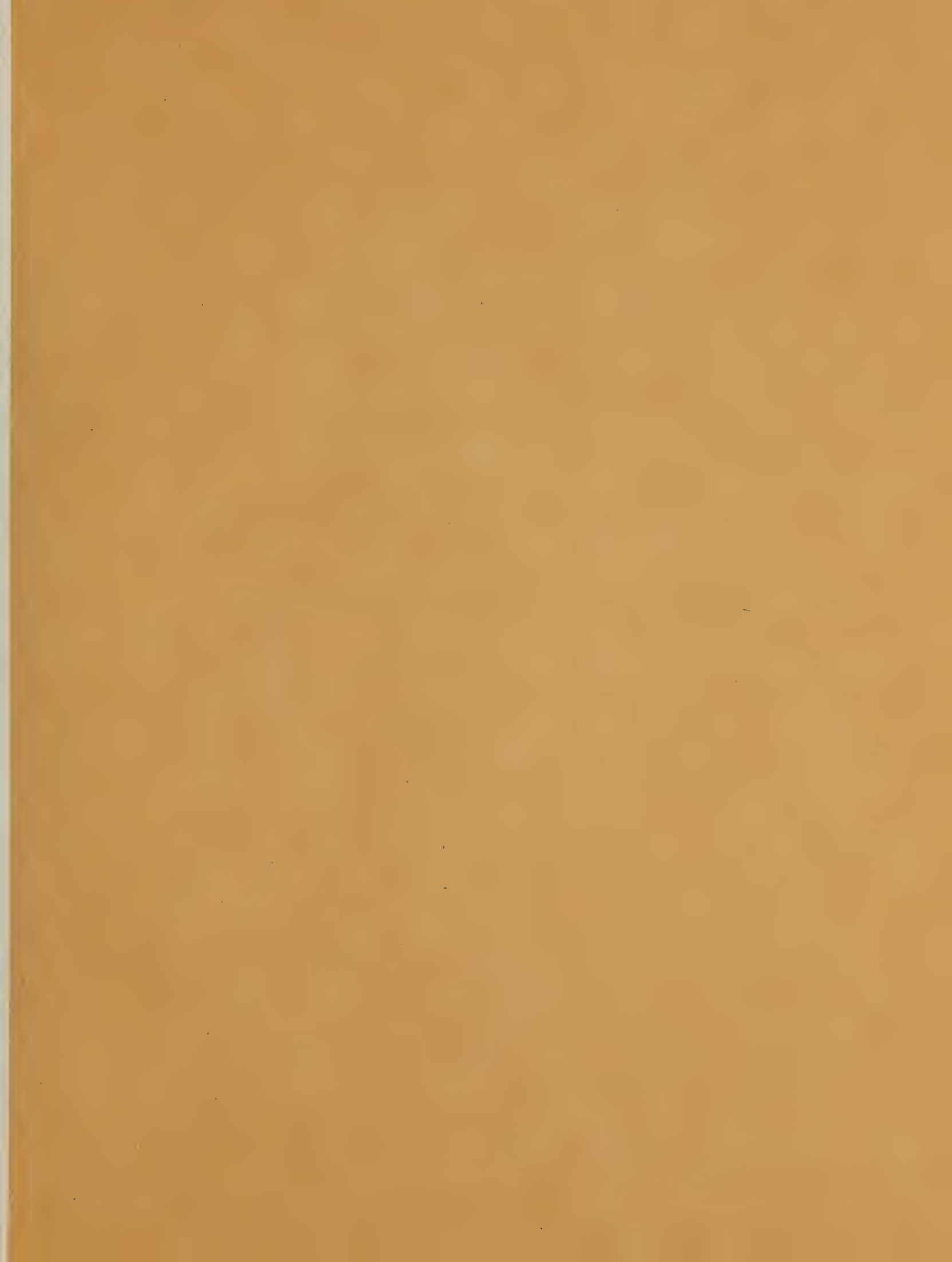
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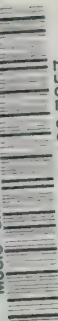
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Third Group.

7. Vac. (Speech.)

Gustav Holst, Op. 24. No. 7.

Moderato maestoso. ♩ = 92

Voice. *mf*

I, the queen of all, First of those that mankind wor-ship,

Piano. *f*

wor- thy of all praise, I pro - claim a-loud my wis - dom. Hear-ken un - to

me, My word is true: Un - to God and Man I — bring bless - ing,

dim.

p

Pour - ing forth my wealth, Making wise the man I cher - ish. Through me each one

lives, Each one breathes and sees and hear-kens. All u-nite in me, I a-

lone sustain cre-a-tion, Com-passing the earth I reachward heav'n. In the

f *dim. e*

rall. **Tempo I.** *p*

water's depth I have mydwelling, On the summit of the un-i-verse I bring forth the

p *rall.* *p*

ff **Largo.**

Fa-ther. Be-yond the earth and sky I reign in my mystic grandeur.

cresc. *ff*

8. Creation.

Gustav Holst, Op. 24. No. 8.

Molto Adagio. $\text{♩} = 69$ (Voice unaccompanied.)

p

Then, Life was not! Non-life was not! No vast ex-panse of air, Nor
 vas - ter realm of sky that lies be - yond. Was wa - ter there, the
 deep a - byss of o - cean? Then, Death was not! Non-death was not! No
 change of day and night. And, cov' - ring all, the gloom was lost in
 gloom. All was un - seen, One u - ni - verse un - known.

Then there was One! One a - lone! Calm and self - ex - ist - ing: Be -

pp

p Agitato.

yond and a-part was naught. Then up rose De - sire,

Fierce glow-ing De - sire. The seed of spir - it, —

The germ of mind, The source of

cresc. e accel. poco a

life, Be - - get-ting migh - ty for - - - ces,

poco

All heaved — in rest - less mo - tion.

mf cresc.

Who then knows, Who can now de -

mf cresc.

clare Whence com - - - eth cre - -

Adagio.

a - tion? He the Pri-mal One whose eye con-trolleth all things,

ff *pp*

Ped. *sempre Ped.*

He a-lone doth know it, Or perchance e-ven He — know-eth it not!

Ped.

J.W.C. 3850 (8)

9. Faith.

Gustav Holst, Op. 24. No. 9.

Largo. $\text{♩} = 66.$

Voice. *pp*

By Thee the fire doth shine
By Thee the prayers are heard

Piano. *pp*

Up - on the sac - red al - tar:
that rise in si - lent wor - ship:

To Thee we raise our song
To Thee man-kind and God

of joy and hom - - age,
are draw - ing near - - er,

Most Ho - ly Faith!
Most Ho - ly Faith!

cresc.

By Thee the
By Thee in -

8

cresc.

gen' - rous heart
spired, our song

is blessed with
a - scen-deth

wealth and wis - dom:
e - ver high - er

To Thee he
To Thee at

giv - eth all
ear - ly morn,

in hum - ble
at noon, at

glad - ness,
e - ven,

dim.

Most Ho - ly
Most Ho - ly

dim.

Faith!
Faith!

pp

8

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